

CAMERA SCRIPT

Studio TC 3
BBC-1 Colour

Project No. 02345/2041
Recording VTC/6HT/B00787

PRESENTATION

①

'DOCTOR WHO' 4J

"THE ANDROID INVASION"

by
TERRY NATION

EPISODE ONE

TX ORDER

TX 175

Producer.....PHILIP HINCHCLIFFE
Script Editor.....ROBERT HOLMES
P.U.M.....JANET RADENKOVIC

Director.....BARRY LETTS
P.A.....MARION McDOUGALL
A.F.M.....FELICITY TREW
Assistant.....JOY SINCLAIR

Designer.....PHILIP LINDLEY
Visual Effects Designer.....LEN HUTTON
Costume Designer.....BARBARA LANE
Make-up Artist.....SYLVIA THORNTON

T.M.1.....DUNCAN BROWN
T.M.2.....DICKIE ASHMAN
Sound Supervisor.....ALAN MACHIN
Grams Operator.....GERRY BORROWS
Vision Mixer.....NICK LAKE
Floor Assistant.....STEVEN FULLER
Inlay Operator.....RICHARD BROADHURST
Crew.....THIRTEEN (Peter Ware)

MONDAY, 11th AUGUST 1975

TX DATE: SATURDAY, 22.11.1975

Camera Rehearsal.....11.00 - 13.00
LUNCH.....13.00 - 14.00
Camera Rehearsal.....14.00 - 18.00
 (with TK 41 (16mm) (14.00 - 18.00)
 (with TK 45 (35mm) (14.00 - 15.00)

DINNER.....18.00 - 19.00
Line-Up.....19.00 - 19.30

RECORD : VTC/6HT/B00787.....19.30 - 22.00
 plus Shibaden
 with TK 41(16mm)
 and TK 45(35mm).....19.30 - 20.30

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(a)

CAST

Episode One

Dr. Who.....TOM BAKER

Sarah.....ELISABETH SLADEN

Guy Crayford.....MILTON JOHNS

Morgan.....PETER WELCH

Styggron.....MARTIN FRIEND

Corporal Adams.....MAX FAULKNER

Non-Speaking thru' A.P.P.:
675-3551

ROY PEARCE

Mechanic

DEREK HUNT

do

ALAN CLEMENTS

Soldier

plus Continuity from Filming

WALTER GOODMAN

Farmer

SIMON CHRISTIE

Young farmhand

MARGARET McKECHNIE

Barmaid

FREDDIE WHITE

'Tweedy' Doctor

MARTINE HOLLAND

Female Student

MARK HOLMES

Male Student

- - - oOo - - -

(a)

RUNNING ORDER
EPISODE ONE

'DR. WHO' 4J
"THE ANDROID INVASION"

02345/2041

Page	Scene	Characters	Time	Shots	Cameras	and	Booms
1	CLOCK TELECINE 1 (dur:) OPENING TITLES + CLOSING TITLES						
2/ 13	TELECINE 2 (dur:) Ext. Woods - Opening		DAY		/TO BE EDITED IN/		
14/ 16	1. INT. COUNTRY PUB DOCTOR SARAH		DAY	1-12	2A FR1	3A A1	1A, 4A
/DARTS SWINGER OPEN/							
17	TELECINE 3 (dur:) Ext. Village Street Mechanics masking		DAY		/TO BE EDITED IN/		
18	2. INT. COUNTRY PUB DOCTOR SARAH		DAY	13		A1	4A
19	TELECINE 4 (dur:) Ext. Village Street Mechanics with ADAMS		DAY		/TO BE EDITED IN/		
20	3. INT. COUNTRY PUB SARAH DOCTOR		DAY	14-15		A1	1A, 4A
21	TELECINE 5 (dur:) Ext. Village Street Mechanics/Adams hear noise from pub		DAY		/TO BE EDITED IN/		
22	4. INT. COUNTRY PUB SARAH DOCTOR		DAY	16-19		A1	1A, 4A

Page	Scene	Characters	Time	Shots	Cameras and Booms
23	<u>TELECINE 6 (dur:)</u> <u>Ext. Village Street</u>		DAY		<u>/TO BE EDITED IN/</u>
	Mechanics/Adams turn - truck of Androids arrives				
24	<u>5. INT. COUNTRY PUB</u>		DAY	20-21	A1, 1A, 4A
	SARAH DOCTOR				
24	<u>TELECINE 6A (dur:)</u> <u>Ext. Village Street</u>		DAY		<u>/TO BE EDITED IN/</u>
	MORGAN leads way into Pub				
<u>RECORDING BREAK (1)</u>					
24/ 29	<u>5A. INT. COUNTRY PUB</u>		DAY	22-52	F/R 3A, A1, 1A, 4A
	MORGAN ADAMS CUSTOMERS N/S DOCTOR SARAH				
<u>RECORDING BREAK (2)</u>					
29	<u>/CUT-IN SHOTS/</u>		DAY	53	3A, A1
<u>/RECORDING BREAK/(3)</u>			<u>/CAMS REPOS/</u>		
				1 to C 3 to D	4 to C 5 to D
30	<u>TELECINE 7 (dur:)</u> <u>Ext. Village Street</u>		DAY		<u>/TO BE EDITED IN/</u>
	SARAH out of Pub- sees 'headless' MECHANIC				
31	<u>6. DEFENCE STATION COMPLEX</u>		DAY		<u>/TO BE RECORDED with EPISODE 4/</u>
	+PHOTO CAPTION				
31	<u>TELECINE 7A (dur:)</u> <u>Ext. Defence Station</u>		DAY		<u>/TO BE EDITED IN/</u>
	DOCTOR arrives at Space Station				

Page	Scene	Characters	Time	Shots	Cameras and Booms		
32	7.	INT. CORRIDOR	DAY	54-55	1C,	B1	4C
		DOCTOR SOLDIER N/S					
<u>/FLOATER FLATS POS.1/</u>							
<u>/RUN-ON/</u>				CAMERAS/ ARTISTS	REPOS		
33/ 34	TELECINE 8 Ext. Woods	(dur:)	DAY	<u>/TO BE EDITED IN/</u>			
SARAH runs to TARDIS, but sees CANISTER SARAH seized by MAN in Canister							
35	7A. INT. CRAYFORD'S OFFICE		DAY	56-58	3D,	C1	5D Stand' Mic
	CRAYFORD STYGGRON V/O						
36	8. INT. CORRIDOR		DAY				
	CRAYFORD DOCTOR			59-60	1C,	B1	3D
- - - <u>/RUN-ON : CAMERA 3 PUSHES IN/</u> - - -							
36			DAY	61	3D		
37/ 39	9. INT. CRAYFORD'S OFFICE		DAY		3D,	C1	5D
	CRAYFORD DOCTOR			62-72			
40	10. INT. CORRIDOR		DAY	73-77	1B, F/R 2	4C, B1	3D
	DOCTOR CRAYFORD ADAMS						
<u>/RECORDING BREAK/ (4)</u>				CAMERAS/ DOCTOR	REPOS		
40	<u>/POV SHOT/</u>		DAY	78	B1	4C	
<u>/RECORDING BREAK/ (5)</u>				REPOS DOCTOR			

Page	Scene	Characters	Time	Shots	Cameras and Booms
------	-------	------------	------	-------	-------------------

41	TELECINE 9 (dur:) Ext. Defence Station		DAY		<u>TO BE EDITED IN</u>
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DOCTOR on roof with SOLDIERS firing

ADAMS comes out + fires and DOCTOR is captured by two MECHANICS

42	11. INT. CORRIDOR		DAY	79	1B F/R 2
	DOCTOR MECHANICS N/S SARAH				

/RECORDING BREAK/ (6)

CAMERAS/
ARTISTS REPOS

42/ 43	11A. INT. CORRIDOR		DAY		<u>TO BE RECORDED with EPISODE 2</u>
	SARAH DOCTOR STYGGRON				

44	TELECINE 10 (dur:) CLOSING TITLES			<u>REPOS CAMERAS/</u> 5 to E: 1 to E 3 to E: 1 to E	<u>TO BE EDITED IN</u> Recorded with Opening Titles
				<u>+ REPOS ARTISTS</u>	

EPISODE THREE

being recorded with Episode One - Green Pages at back

Page	Scene	Characters	Time	Shots	Cameras and Booms
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45	11. INT. KRAAL CORRIDOR		DAY	80	5E F/R 3
	ADAMS				

46/ 52	12. INT. CELL		DAY	81-108	C2 1E, B3 3E
	SARAH DOCTOR CRAYFORD ADAMS				

/RECORDING BREAK/ (7)

REPOS ARTISTS

53/ 56	14. INT. CELL		DAY	109-117	5E, C2 1E, B3 3E
	DOCTOR SARAH HARRY				

/RECORDING BREAK/ (8)

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Page	Scene	Characters	Time	Shots	Cameras	and	Booms
57	16.	INT. CELL	DAY	118-119	1E,	B3	3E
		SARAH					
RECORDING BREAK (9)							
58	18.	INT. CELL	DAY	120	C2	1E	
		SARAH					
RECORDING BREAK (10)							
59	19.	INT. KRAAL CORRIDOR	DAY	121	5E	C2	
		ADAMS					
RECORDING BREAK (11)							
60	20.	INT. CELL	DAY	122-124	C2 1E,	B3	3E
		SARAH					
RECORDING BREAK (12) or PAUSE				/SET VIS FX/ 125-126			
60/ 61	RECORDING BREAK (13)			/SET in DUMMY + SMOKE/			
61				127			

'D O C T O R W H O' 4J

"THE ANDROID INVASION"

by TERRY NATION

EPISODE ONE

OPENING TITLES FILM (35mm)

SUPER CAPTIONS (3)

- (1) THE ANDROID INVASION
- (2) by TERRY NATION
- (3) PART ONE

END TELECINE 1

TELECINE 2: (DUR:)

Ext. Woods. Day.

There is the sound of something moving through the bushes.

A YOUNG MAN appears.
He is RICHARD ADAMS.
In his early twenties,
wearing the uniform of a
private in the British
army.

He carries a rifle on his
shoulder. He seems to
be an almost trance like
condition.

His eyes stare unblinkingly
ahead of him. As he moves
his left leg drags in a
slight limp.

In CLOSE UP we show his
left hand. The fingers clench
and unclench in a regular
spasm.

ADAMS makes no attempt to
circumnavigate any bush or
barrier. He moves directly
ahead.

We go close on his face
as he pushes through some
briar. One of the thorny
tendrils drags across his
face leaving a scratch on
his cheek.

ADAMS shows no sign of
noticing. As he limps away
out of SHOT we hear the
sound of the Tardis. It
materialises nearby and,
after a pause, THE DOCTOR
and SARAH emerge.

SARAH takes a deep breath.

SARAH: Of course we're on Earth,
Doctor. That's real air.

THE DOCTOR: Possibly.

SARAH: What d'you mean - possibly?

THE DOCTOR: The co-ordinates were
set for Earth but the linear
calculator -

SARAH: Has gone up the creek again.

She takes another deep
breath.

SARAH: I love that fresh smell just
after a rain shower.

THE DOCTOR: Yes it does have that
particular, earthy odour...Which is
strange when you look at the ground...

SARAH: What do you mean?

THE DOCTOR stoops to pick
up a handful of dust.
He lets it trickle through
his fingers.

THE DOCTOR: Done dry. There can't
have been any rain here for more than
a week...

(ON TK2 _____)

THE DOCTOR takes a small instrument from his pocket and examines it's dial.

INSERT: We see the dial of the hand held instrument swing right across it's scale.

THE DOCTOR: Now what could be causing that?

SARAH: What is it?

THE DOCTOR: Some enormous energy force...

He moves thoughtfully cross to a tree, and begins to examine it. SARAH watches him doubtfully.

SARAH: There couldn't be any mistake, could there? You are certain we're on earth?

THE DOCTOR: Unless someone's started exporting acorns. English oak trees don't grow anywhere else in the galaxy.

As they move away we ANGLE to some dense bushes just ahead of SARAH and THE DOCTOR.

Hidden amongst them is ADAMS. Still staring unblinkingly.

AD

(ON TK2 _____)

- 5 -

THE DOCTOR and SARAH
do not see him, but
pass directly in front
of his eyeline.

DAMS registers no
reaction what-so-ever.

THE DOCTOR and SARAH
are about to enter a
clearing, SARAH takes
THE DOCTOR's arm and
halts him.

SARAH: Wait.

THE DOCTOR: What is it?

SARAH: I thought I saw something
move.

From the bushes on the
far side of the clearing
emerge four FIGURES in
high necked white overalls
"THE MECHANICS" they wear
helmets and dark visors.

THE DOCTOR: Now we find out where
we are.

SARAH: Wait, Doctor. I don't
like the look of them.

But THE DOCTOR steps
into the open and calls
across the clearing.

THE DOCTOR: Hello there...
I wonder if you could tell us exactly
where we are.

- 5 -

AB

(ON TK2)

THE MECHANICS act almost as one MAN. They each raise their right arms until they are horizontal. The index finger of each hand is extended, all four fingers pointing directly at THE DOCTOR.

We go very close on one of the extended fingers to show it's tip is the mouth of a tube. The barrel of a gun. There is a flash and a wisp of smoke from the finger tip. THE DOCTOR dives back under cover.

THE DOCTOR: Not exactly a friendly welcome home... Let's get away from here...

Keeping low the COULE make a bolt for it, heading back into the trees, the whine of bullets around their heads.

The four MECHANICS have what seems a brief unspoken conference, then two of them move away in one direction whilst the other two start to follow SAMH and THE DOCTOR. Their movements slow but inexorable.

(ON TK2)

- 7 -

The DOCTOR and SARAH hurry through scrubby trees and bushes. SARAH is slightly in lead. Both of them are casting backward glances. Tall lank grass all around them.

We are CLOSE on SARAH as she turns to look ahead again and instantly she reacts with terror. But she sees the danger too late and with a gasp of terror slithers down out of FRAME.

Show SARAH in a TIGHT SHOT. On a STEEP ANGLE as she grabs at a handhold and stops her fall. She looks down.

INTERCUT her V.P. to the base of the quarry far below her.

Above her the DOCTOR stretches full length and reaches down an arm to grab her wrist. Slowly he hauls her to safety.

SARAH: Thank you.

THE DOCTOR: My pleasure. I couldn't leave you hanging around in a place like this ... (cont ...)

- 7 -

(ON TK2)

His attention is taken by something close at hand and he shows sudden alarm. SARAH swings to follow his gaze.

Just ten or fifteen yards away RICHARD ADAMS is walking directly towards the edge of the cliff.

As his limping walk carries him closer, we see his unblinking, staring eyes. His hand clenching and opening. He is totally unaware of the danger that confronts him.

The DOCTOR and SARAH start forward both yelling warnings. There is no way they can reach him before he will come to the cliff edge.

THE DOCTOR: (cont) Stop! Stay where you are.

SARAH: Stop. Stop. Look out!!!
(cont ...)

ADAMS makes no sign of having heard them. We see his foot step out over the edge of the cliff. He begins to topple forward without a sound or change of expression.

(ON TK2)

SARAH: (cont) Why didn't he stop ...?
He must have heard us ...

The DOCTOR moves to the edge of the cliff and looks down. We take his V.P. and see the spreadeagled, motionless body far below.

THE DOCTOR: It's pointless I know ...
but we'd better get down to him ...
Come on ...

The COUPLE move away along the cliff to find a route down.

On ADAMS, face down, motionless as SARAH and the DOCTOR scramble into sight. The DOCTOR moves to examine ADAMS.

THE DOCTOR: He must have died instantly.

The DOCTOR starts to search ADAMS' pockets and comes up with a handful of coins and a wallet.

SARAH: Poor man. He went over that cliff as though he were sleeping walking.

THE DOCTOR: Look at these ...

(ON TK2)

He tips the handful
of coins he has
taken from the pocket
into SARAH'S hand.

SARAH: What about them?

THE DOCTOR: All mint fresh. No
scratches or tanish ... There's
something else odd about them too ...

SARAH examines them.

SARAH: They're all dated the same
year.

THE DOCTOR: And what are the odds
against getting a pocket full of
change all of the same date?

SARAH: I don't understand it.

THE DOCTOR: Neither do I yet.
But ...

SARAH: But what?

THE DOCTOR: What indeed?

He makes his way
across to an oddly
shaped "rock". It
lies in two halves.
In one piece it
would have been
roughly cylindrical.
About eight feet long.

(ON TK2)

Its outer surface is pitted and charred. The inner part of both halves is scooped out along its length. The lining is firm, but soft to the touch.

SARAH looks around nervously.

SARAH: Come on, Doctor.

THE DOCTOR: Wait ...

SARAH: People are always dumping rubbish in old quarries.

THE DOCTOR: I've seen something like this before. My memory's getting terrible ...

SARAH: It certainly is. You seem to have forgotten we were being shot at a few minutes ago.

A shot rings out and a bullet ricochets from the ground beside them. Their V.P: the MECHANICS on the rim of the quarry.

THE DOCTOR: (Something seems to have annoyed them again. (cont ...))

They run as more shots whine past their ears. They reach cover and vanish. The MECHANICS start moving down quarry.

(ON TK2)

The DOCTOR and
SARAH push their
way through hedge
and onto a road.

The DOCTOR glances
off in one direction
and registers relief.

THE DOCTOR: (cont) Civilization.

Their V.P. Just
a little way along
the road is an
extremely pretty
village.

There is no sign
of movement.

SARAH: Devesham! Doctor, we're at
Devesham.

THE DOCTOR: You know it?

(ON TK2)

SARAH and the DOCTOR
walk down the centre
of the main street.
It is totally empty
of life.

SARAH: I came here on a story
about two years ago.

He cups his hands to
his mouth and shouts.

DOCTOR: Hello!.....Anybody about?
Let's try the pub.

He starts across the
road to the local Pub.

END TELECINE 2:

(CUT to 2A)

1. INT. COUNTRY PUB. DAY.

- 1) 2A 2A, 3A, 1A, 4A F.R., A1
MCU DOCTOR

Pull back with
him

DARTS SWINGER
OPEN

(CLOSE ON THE MAIN DOOR
AS IT OPENS AND THE
DOCTOR PEERS IN. HE
STEPS FORWARD FOLLOWED
BY SARAH.

NOW WE REVEAL INTERIOR.
EVERYTHING IS IN ABSOLUTE
ORDER. JUST AS THOUGH
IT HAD BEEN FILLED WITH
PEOPLE ONLY MINUTES AGO.
HALF FINISHED DRINKS
STAND ON THE BAR AND ON
THE TABLES.
- 2) 1A DOCTOR: Landlord! /
W/Sh DOC Lbg /
SARAH RC/Table Rfg

SARAH: Anybody about?

DOCTOR: What's this pub called?

SARAH: Fleur de Lys.
- 3) 3A DOCTOR: What? /
CMS SARAH
- 4) 2A SARAH: Fleur de Lys. /
CMS DOC

DOCTOR: It's the Marie Celeste
all over again. /
- 5) 4A
MS SARAH

SARAH: It's crazy. A whole
village full of people can't
just disappear.

(THE DOCTOR IS POKING
AROUND. HE OPENS THE TILL)

DOCTOR: Here it is again ...
- 6) 2A (ON TURN) / SARAH: What?
CMS DOC

(ON 2)

- 7) 3A (ON TURN) DOCTOR: Freshly minted money ...and
2sh DOC/SARAH all the same year. Sarah /..... what
was the story you came here on?

SARAH: There was a bit of a brou-
haha at the Space Defence Station.
It's only a mile from here?

- 8) 2A DOCTOR: That could explain a
MCU SARAH lot. If we landed in a prohibited
area those people who shot at us
were probably guards /-

- 9) 3A SARAH: Trespassers are prosecuted in
2sh A/B England, Doctor - not killed! Anyway,
they weren't dressed like guards ./

Take DOC R

DOCTOR: Protective clothing. Some
kind of radioactivity. Remember I
detected an energy source ... and
that soldier who walked blindly over
the cliff was possibly affected by it.

SARAH: Radiation sickness?

DOCTOR: Something of the kind.

SARAH: And this place? The village?

- 10) 1A DOCTOR: Evacuated.
CMS SARAH

Pull back to
2sh

(SARAH PICKS UP HALF A
GLASS OF BEER)

(3A next)

(ON 1A)

SARAH: Then it must have been done in a hurry.

DOCTOR: If some dangerous substance had leaked, it would be an emergency.

SARAH: Oh, that's great! And we've been walking around in the middle of it like a couple of nanas!

DOC out L

THE DOCTOR: It's only a speculation.

SARAH: It's a nasty one. What about the money?

(THE DOCTOR SHRUGS)

11) 3A (THRU' L Door) /
Deep 2sh DOC/SARAH

THE DOCTOR: Contamination precaution. Money changes hands. In a place like this it might be necessary to bring in clean currency every few months.

(SARAH TURNS TOWARDS
THE WINDOW. SHE
REACTS)

SARAH: Doctor...the village isn't deserted any more....

12) 1A _____ /
MS SARAH
DOC joins

(THE DOCTOR CLOSES DOOR AND
JOINS HER)

(ON to SC. 2, pg.18)
CAM.4A next

TELECINE 3: (dur:)

TO BE EDITED IN

Ext. Village. Day.

Moving slowly down
the street are the
four MECHANICS. They
are masking somebody
that we do not see
clearly for the
moment.

END TELESCINE 3:

2. INT. COUNTRY PUB. DAY.

13) 4A 4A Al
2sh DOC/SARAH

(SARAH IS ABOUT TO FOLLOW
THE DOCTOR - BUT THEN SHE
STOPS AND STARES)

SARAH: Wait! No....it can't be....
it can't

(THE DOCTOR MOVES BACK)

DOCTOR: That's impossible!

(ON to SCENE 3,pg.20)
CAM. 4A next

TELECINE 4:

Ext. Village Street. Day.

/TO BE EDITED IN/

Moving along with
the 'MECHANICS' is
RICHARD ADAMS. Perfectly
fit and well. No trace
of his limp. His hand
normal. His eyes
moving to look around
him as he walks. We ZOOM
in on him. There is no
trace of the scratch
on his face.

The GROUP are almost
outside the door of
the pub.

END TELECINE 4:

3. INT. COUNTRY PUB. DAY.

- | | | | | |
|-----|-----------|---|-----------|-----------|
| 14) | <u>4A</u> | <u>1A,</u> | <u>4A</u> | <u>A1</u> |
| | 2sh A/B | | | |
| | | (IN HORROR, SARAH
BACKS AWAY FROM
THE WINDOW) | | |
| 15) | <u>1A</u> | / | | |
| | Loose 2sh | | | |

SARAH: But he was dead...We saw him..

(AS SHE BACKS AWAY
SHE KNOCKS OVER A
SMALL TABLE AND
ITS CARGO OF GLASSES)

(ON to SC.4, pg. 22)
CAM. 1A next

TELECINE 5:

Ext. Village Street. Day.

/TO BE EDITED IN/

ADAMS and the MECHANICS
are immediately outside
the pub door and moving
past when the enormous
crash of glasses takes
their attention. They
stop. Turn. Look toward
the pub and then start
towards it.

END TELECINE 5:

4. INT. COUNTRY PUB. DAY.

16) 1A 1A, 4A A1
2sh DOC/SARAH (SARAH CROS ES
URGENTLY TO THE
REAR EXIT OF
THE BAR)

SARAH: They heard me.

17) 4A / THE DOCTOR: Wait! ...
C 2sh DOC/SARAH
HOLD for CUT-INS
On Edit to TK 6

- - - - - /PAUSE/ - - - - -

18) 4A /
MCU DOC

- - - - - /PAUSE/ - - - - -

19) 4A /
CU SARAH

(ON to SCENE 5, pg.24)
Cam. 4A next

TELECINE 6:

/TO BE EDITED IN/

Ext. Village Street. Day.

The MECHANICS and RICHARD ALMS have halted outside the door. They turn to stare up the street.

We see an open truck approaching. It slows down and halts opposite the pub. Seated on benches in the rear of the truck are perhaps a dozen PEOPLE. They sit bolt upright. Heads unmoving, eyes staring.

A few seconds slip past. Then, as though responding to some unheard signal, everybody on the back of the truck comes to life as one.

The clamber down from the truck and start to splinter away.

Several of the ADULTS in the GROUP begin to cross the road towards the pub.

END TELECINE 6:

5. INT. COUNTRY PUB. DAY.

20) 4A 1A, 4A Al
2sh DOC/SARAH

SARAH: The man in the check jacket is Mr. Morgan, the landlord.

21) 1A / (THE DOCTOR LOOKS
MLS BAR AROUND SWIFTLY FOR A
L'Door L of frame HIDING PLACE. HE
DOC/SARAH in + out POINTS TO AN INTERIOR
thru' Door DOOR OFF TO ONE SIDE
OF THE ROOM

THEY MOVE QUICKLY
ACROSS TO THE DOOR
AND STEP INSIDE.)

TELECINE 6A: (dur:)
Ext. Village Street. Day.

/TO BE EDITED IN/

MORGAN leads the way
across the road. He
goes inside.

RECORDING BREAK

5A. INT. PUB. DAY.

22) 2A 3A, 1A, 4A Al
MS MORGAN

(MORGAN ENTERS THRU' FRONT
DOOR. HE IS FOLLOWED BY
THE OTHERS WE SAW IN THE
STREET. THEY ARE NOT TALKING
NOW. AS EACH ENTERS THEY MOVE
TO A PRE-ARRANGED POSITION.
SOME SETTLE AT TABLES, WHERE
GLASSES WERE STANDING WHEN
SARAH AND THE DOCTOR ARRIVED.)

23) 1A /
W/Sh DOOR bg

24) 4A /
MS COUPLE at Table

(CUT to 3A)

- 25) 3A / (OTHER POSITION
MCU CUSTOMER THEMSELVES AT
THE BAR NEAR THEIR
HALF FINISHED
DRINKS.
- 26) 1A / SARAH AND THE
CMS L'Door - it opens DOCTOR WATCH
DOC/SARAH peep thru' THIS STRANGE
PERFORMANCE
THROUGH THE
SLIGHTLY OPEN
DOOR./
- 27) 3A /
W/Shot WHEN EVERYBODY
IS IN POSITION,
ALL MOVEMENT
CEASES. HANDS
ON GLASSES,
ELBOWS ON BARS.
THE WHOLE SCENE
BECOMES A TOTALLY
MOTIONLESS TABLEAU.
- 28) 2A /
2sh MORGAN/ADAMS
- 29) 1A / ANGLE ONTO A
CS CLOCK SMALL CHIMING
CLOCK BEHIND THE
- 30) 3A / BAR. A SECOND HAND
MS CUSTOMERS at SWEEPS UP THE LAST
Table THIRTY SECONDS TO
31) 2A / TWELVE O'CLOCK.
CU ADAMS THE CLOCK STARTS
TO CHIME. AT THE
FIRST STROKE EVERYTHING
SPRINGS TO LIFE.
- 32) 1A /
W/Sh Pub
- 33) 2A / MORGAN PULLS THE
2sh MORGAN/ADAMS BEER.
- 34) 4A / CUSTOMERS DRINK.
GROUP-sh CUSTOMERS THERE IS A BABBLE
OF CONVERSATION.
- 35) 1A / ESTABLISH THE ACTION
CS DOOR - it closes THEN ANGLE AWAY TO THE
DOOR. IT CLOSES.
- 36) 3A (BEHIND L'Door)
2sh DOC/SARAH

GRAMS:
Westminster
Chiming Clock/
Chimes 12 noon

(1A next)

(ON 3A)

CUT TO THE
SMALL LOBBY
BEHIND THE
DOOR.

THE DOCTOR SHAKES
HIS HEAD IN BEWILDER-
MENT)

THE DOCTOR: (cont) Extraordinary ...

SARAH: What's the matter with them?

THE DOCTOR: I haven't the slightest
idea ... But I intend to find out...

SARAH: How?

THE DOCTOR: The space Defence
Station. You keep an eye on things
here. I can contact Unit.
You'll be alright.

SARAH: I've heard that before.

(THE DOCTOR
TAKES THE
TARDIS KEY
FROM HIS
NECK)

THE DOCTOR: Can you find your
way back to the Tardis?

SARAH: Of course.

(1A next)

(ON 3A)

(THE DOCTOR
HANDS HER
THE KEY)

THE DOCTOR: If anything goes
wrong, meet me there.

(HE GOES.)

SARAH
GILLES)

SARAH: And what about you? (cont...)

(NO ANSWER.
A DOOR CLOSES
OV SARAH
TURNS BACK TO
THE PUB DOOR,
HESITATES,
THEN GENTLY
STARTS TO
PUSH IT OPEN.)

37) 1A
MCU ADAMS

IN THE BAR
THE SCENE AS
BEFORE.

38) 4A
CS DOOR HANDLE

CORPORAL ADAMS
LOOKS UP.

39) 1A
CMS ADAMS

HE SEES
THE HANDLE TURN,
THE DOOR MOVE A
FRACTION.

40) Take him L to Door
3A
C 2sh SARAH/MORGAN

HE STEPS FORWARD
AND JERKS IT BACK.

CUT-IN SHOTS(?) on Edit/
RECORDED at end SCENE

SARAH GASPS. THE
BAR CONVERSATION
CEASES. ALL EYES
TURN ON HER.

(1A Next)

41) 1A / SARAH COVERS HER CONFUSION
3sh SARAH/MORGAN/ AND STEPS GAMELY INTO THE
ADAMS BAR)

SARAH: (cont) Afternoon

(LOOKS AT THE CLOCK)

42) 2A Just about, anyway....Hullo, Mr.
OS 2sh MORGAN/ Morgan/ You remember me, don't
SARAH you?

(SHE GOES UP TO THE BAR.
NOBODY HAS MOVED A MUSCLE.

THE STARES AND THE SILENCE
HAVE A FRIGHTENING QUALITY)

Sarah Jane Smith. I came here
on a story about two years ago ...

CUT-IN SHOTS??
as before

(SHE LOOKS AROUND AND
SUDDENLY THE BLANK
HOSTILITY ANGERS HER)

Well, somebody say something!

43) 3A ADAMS: Who sent you?
C 2sh SARAH/ADAMS

SARAH: What d'you mean?

ADAMS: How did you get here?

SARAH: I - well, I walked.
Look -

ADAMS: Where have you come from?

44) 2A (ON HEAD TURN) SARAH: Do you allow all your
3sh MORGAN/SARAH/ customers to be grilled like this?
ADAMS

(1A next)

(ON 2A)

ADAMS: We don't have strangers here.

SARAH: That's ridiculous.

45) 1A MORGAN (to ADAMS): Wait/ Maybe she's part of the test.
~~MCU MORGAN~~

46) 2A SARAH: Test? What test?
~~CU SARAH~~

(ADAMS LOOKS AT MORGAN)

ADAMS: She doesn't know.

47) 1A SARAH: What don't I know? Look, what's going on here?/
~~CU MORGAN~~

48) 2A MORGAN: I think you'd better go, Miss./
~~CU SARAH~~

49) 1A SARAH: Why?/
~~CU MORGAN~~

50) 2A MORGAN: It might be best./
~~CU SARAH~~

51) 3A (ON TURN)/ SARAH: Look, if there's some sort of trouble perhaps I can help?
~~2sh SARAH/ADAMS~~

52) 2A (ON TURN)/
~~3sh MORGAN/SARAH/ADAMS~~

(NO ANSWER. SHE LOOKS ROUND THE CIRCLE OF BLANKLY HOSTILE FACES. SHE SHRUGS AND MOVES TO THE DOOR)

SARAH: Well, I intend to find out, anyway. (TO ADAMS) And I'm sure you shouldn't be drinking so soon after breaking your neck!

RECORDING BREAK (2)

53) 3A /
~~CUT-IN SHOTS AS DIRECTED~~

CLOSE UPS etc of CUSTOMERS including MIRROR SHOT + ADAMS (reac)

(ON to SC.7,pg.32)
CAM. 1C next

RECORDING BREAK (3): CAMERAS REPOS

TELECINE 7.

/TO BE EDITED IN/

Ext. Village Street. Day.

SARAH runs out of the pub. She stops in sudden alarm and stares across the street. Her POV a MECHANIC standing by the empty truck. He puts a hand up and raises his visor, at the same time turning towards her.

SARAH reacts. Now the visor is up she sees the helmet is empty. The CREATURE is apparently headless.

SARAH runs for her life away round the side of the pub.

The MECHANIC moves stiffly after her.

END TELECINE 7

6. PHOTO INSERT.

/TO BE RECORDED with EP.4/

(THE DEFENCE
STATION
COMPLEX.

ESTABLISH
THE CLUSTER
OF BUILDINGS)

TELECINE 7A.
Ext. Defence Stn. Day.

/TO BE EDITED IN/

The DOCTOR arrives at
the Defence Station and
goes in through the
Front Door.

END TELECINE 7A.

INSERT FOR
EPISODE ONE / EDIT In

SC. 6. DEFENCE STATION COMPLEX. DAY.

105)	3X	3X, 2X
	MODEL	
	+	(ESTABLISHING SHOT
	2X (CSO bg) /	SPACE DEFENCE STATION)
	CAPTION on	
	Carousel	

RECORDING BREAK (18)

DOCTOR WHO 4J. Rewrites Ep.1.

13.8.75

-31A-

/INSERT for EP.1/
/EDIT IN later/6A. Int. SCANNER ROOM DAY16) 3G 2G, 3G, 1G + 4X fed to Monitor / B2MLS Door -
CRAYFORD thru'
take him L to
GRIERSON(GRIERSON, SUDDENLY ALERT,
CHECKS HIS INSTRUMENTS.
HE ADJUSTS THE FREQUENCY
RANGE ON HIS HEADSET. HE
LOOKS PUZZLED... FINALLY HE
REACHES FOR HIS DESK MIKE)

...

CRAYFORD: Now, what is it
Grierson?/4X on Monitor/GRIERSON: I've got an audio
response.(GRIERSON REPLACES THE MIKE
AND AGAIN CHECKS HIS READINGS.
SHORTLY, CRAYFORD HURRIES IN)CRAYFORD: Let me see/CUT IN
CU MONITOR/(GRIERSON RELINQUISHES HIS
HEADSET AND MOVES ASIDE.
CRAYFORD TAKES HIS PLACE)GRIERSON: It's a definite power
frequency.

(2G next)

-31A-

-31B-

(ON 3)

(CRAYFORD TURNS UP THE VOLUME
AND WE HEAR A SORT OF ASDIC
PINGING THROUGH THE INSTRUMENT
PANEL)

CRAYFORD: Has there been any movement?

17)

2G
CMS CRAYFORD

GRIERSON: No, it's stationary./

CRAYFORD: (STUDIES PANEL) About a
mile from here..... When was the last
scan along these vectors?

GRIERSON: About three hours ago.
It was negative.

(CRAYFORD REMOVES THE
HEADSET AND STANDS)

CRAYFORD: Some kind of machine ...

GRIERSON: It must have come down, sir,
since the last scan.

18)

3G
2sh CRAYFORD/
GRIERSON

CRAYFORD: A ship? /

(GRIERSON SHRUGS)

The detectors would have picked it up.

GRIERSON: If it is a spacecraft of
some kind, there could be jamming
equipment. /

19)

2G
MCU CRAYFORD

CRAYFORD: A spacecraft... No, it's
just not possible.

GRIERSON: We've never picked up
anything like this before, sir. It
must be something external. That's
why I called you.

(3G next)

-31B-

13.8.75

-31C-

(ON 2G)

20) 3G (ON RISE) /
2sh A/B

CRAYFORD: It may be a test.....
something they've arranged without
telling me. Can you fix its
position?

GRIERSON: Not on here, sir. Only
if we sent out the mobile scanner
and took a cross bearing.

(HE WAITS EXPECTANTLY.
CRAYFORD CHEWS HIS LIP
THOUGHTFULLY.)

CRAYFORD: No need for that yet.
I'll report it. There may be some
simple explanation.

GRIERSON: Very good, sir.

21) 2G /
CU GRIERSON

(HE RESUMES HIS PLACE AND
CRAYFORD, WITH A LAST
PUZZLED GLANCE AT THE
INSTRUMENT CONSOLE, LEAVES)

RECORDING PAUSE

21A) 1G /
CU MONITOR on
Desk

RECORDING BREAK (2A)

-31C0

7. INT. CORRIDOR. DAY.

54) 1C 1C 4C B1
MCU DOCTOR

FLOATER FLATS
Pos. 1

(A DOOR OPENS. THE
DOCTOR ENTERS CAUTIOUSLY.

THERE IS A NOTICE: "All
passes must be shown!"
AND AS THE DOCTOR TURNS
HE FINDS HIMSELF FACING
AN ARMED SOLDIER)

DOCTOR: Where can I find
your C.O. Your Commanding
Officer

Pan DOCTOR R
down Corridor

(HE STOPS. HE MOVES
FORWARD AND TAKES A
CLOSER LOOK AT THE
SOLDIER. THE MAN IS
IMMOBILE)

Well, I tell you what - I
won't bother you.

Pan DOC R
down Corridor

(HE MOVES OFF ROUND
THE CORNER. THE
SOLDIER'S HEAD TURNS
STIFFLY AND HE STARES
AFTER THE DOCTOR)

55) 4C
MCU SOLDIER

RUN-ON

CAMERAS - +
ARTISTS REPOS

(ON to SCENE 7A, pg.35)
CAM. 3D next

TELECINE 8.

Ext. Woods. Day.

SARAH running hard,
shooting anxious
glances around her.
At last she comes
to the Tardis and
hurries thankfully
towards it. She
puts the key in
the door and then
her attention is
caught by something.

She comes forward.
Lying partly sunk
in the earth is one
of the strange
canisters. This
one is complete.
SARAH bends and
studies it.
Suddenly the Tardis
noise. SARAH
whips round.

SARAH: No, Doctor! No, don't leave
me! Doctor!

But the Tardis
dematerialises.
SARAH is shocked.

SARAH: He can't have gone... I don't
believe... (cont...)

Behind her the
shell opens. A
hand reaches out.
SARAH gives a cry
and jumps as the
hand touches her
leg.

(ON TKS)

She watches it
for a moment.

However, it is
clearly human
and SARAH nerves
herself to reach
forward and lift
open the shell.

A WOMEN, middle-aged,
neatly dressed, is
lying with her eyes
open.

SARAH: (cont) What...! Can I - can
I help you?

She bends to the
WOMAN who immediately
seizes her by the
neck. There is a
brief, silent
struggle before
SARAH pulls free.
The WOMEN starts
to leave the
canister, eyes
fixed on SARAH.

SARAH backs away,
then turns and
runs.

END TELECINE 8.

7A. INT. CRAYFORD'S OFFICE. DAY.

56) 3D (in Corridor) 3D, 5D Cl, Stand'Mic
BCU CRAYFORD

57) 5D / STYGGRON: (V/O) Crayford!
MLS L'DOOR Crayford!

CRAYFORD in - (CRAYFORD ENTERS AND
take him to MCU SITS)
as he sits

STYGGRON: Crayford!
I say!

CRAYFORD: Yes, Styggron?

STYGGRON: Crayford, I ordered
all units to recharge stations.
The order is not being observed.

CRAYFORD: In what way, Styggron?

STYGGRON: We have detected movement
within the complex. A unit may have
gone random. Check and report.

CRAYFORD: Immediately, Styggron.

58) 3D (ON RISE) / (HE GOES TO THE DOOR,
MS CRAYFORD - STARTS TO LEAVE)
He goes out L

(CUT to 1C)

8. INT. CORRIDOR. DAY.

59) 1C 1C, 3D B1
CMS CRAYFORD
Pull back with him
(CRAYFORD COMES OUT INTO
THE CORRIDOR, SEES THE
DOCTOR MOVING DOWN IT
TOWARDS HIM.

60) 3D (CORRIDOR)/ HE DUCKS BACK HURRIEDLY)
CRAYFORD Rfg +
DBL DOORS Lbg

CRAYFORD out/
DOCTOR in
Take him to R Door

-PAUSE-
/CAM.3 PUSHES in/

61) 3D /
CS NAMEPLATE on Door

(CUT to 5D)

9. INT. CRAYFORD'S OFFICE. DAY.

62) 5D 3D, 5D Cl
CMS DOCTOR

Pull back to
W/Sh DOCTOR Lfg/
R'DOOR Rbg

(THE DOOR OPENS AND THE
DOCTOR PEERS IN. HE
CROSSES TO THE DESK AND
QUICKLY RIFLES THROUGH
ITS CONTENTS.

CRAYFORD in -
he moves R to
OS 2sh fav DOC

CRAYFORD ENTERS)

CRAYFORD: Keep your hands where
I can see them.

DOCTOR: Now those are the first
friendly words I've heard since
I got here.

CRAYFORD: Yes, I'm sure. Just
how did you get here incidentally?

DOCTOR: Oh, I dropped in, you
know. I do from time to time.

(CRAYFORD HITS MAP DOWN)

CRAYFORD: I can get the truth
from you.

63) 3D
CMS CRAYFORD

DOCTOR: But you're getting
it Who are you, by
the way? /

(5D next)

(ON 3D)

64) 5D
2sh A/B CRAYFORD: I'm holding the
gun - and asking the questions./

(THE DOCTOR TAKES DOWN
THE RED-BANDED MILITARY
CAP. CRAYFORD MOVES
THE GUN THREATENINGLY)

DOCTOR: I just wondered. You're
in someone else's office. It
says Brigadier Lethbridge-Stewart
on the door.

CRAYFORD: You know the Brigadier?

65) 3D
MCU CRAYFORD DOCTOR: I'm his unpaid scienti ic
adviser./

66) 5D
2sh A/B CRAYFORD: Then you're the Doctor!
....Yes, I've heard of you./

DOCTOR: Good. And who are you?

CRAYFORD: I'm the Senior Defence
Astronaut. Guy Crayford.....

DOCTOR: How do you do!

67) 3D
MCU CRAYFORD CRAYFORD:And still keep
your hands up, Doctor./ You
could be an impostor.

68) 5D
MCU DOCTOR DOCTOR: You are nervous/
something strange is happening

69) 3D
MCU CRAYFORD here./

(CRAYFORD STUDIES HIM.
ALMOST A SMILE)

CRAYFORD: You've come to that
conclusion, have you? Interesting...

(5D next)

(ON 3D)

70) 5D DOCTOR: Look, I've a suggestion/...
MCU DOCTOR Call Lethbridge-Stewart and get
him to identify me. My arms are
beginning to ache./

71) 3D
MCU CRAYFORD

CRAYFORD: Lethbridge-Stewart's
away in Geneva. Colonel Faraday's
in command.

72) 5D / (HE PRESSES A BUTTON
Loose 2sh DOC/CRAYFORD ON THE DESK. THE
fav DOC DOCTOR LOOKS AT IT)

DOCTOR: If you're calling the
butler, I'm very partial to tea
and muffins.

CRAYFORD: You'll be held in
detention until your identity's
been verified.

DOCTOR: Detention - no! Not
detention. I can't bear detention!

(THE DOCTOR TURNS THE
DESK OVER.

CRAYFORD BANGS OFF A COUPLE
OF HASTY SHOTS AS THE DOCTOR
EXITS)

CRAYFORD: Get after him, man!

(CUT to 3D)

10. INT. CORRIDOR. DAY.

73) 3D (IN CORRIDOR) 1B, 4C, 3D, F/R2, B1, Slung'Mic
MCU DOCTOR

POV SHOT No: 78
CUT in on Edit
Recorded end of Sc

(AS THE DOCTOR ENTERS
THE CORRIDOR HE SEES
ADAMS TURNING TOWARDS
HIM. HE RUNS THE
OTHER WAY.

Widen to LS CORRIDOR
as DOCTOR runs
CRAYFORD in R

AS HE RUNS, AN ALARM
KLAXON STARTS TO SOUND.

74) 1B
H/A DOC (Ladder fg)
DOCTOR climbs

CRAYFORD LIMPS FROM HIS
OFFICE AND FIRES ANOTHER
SHOT AFTER THE DISAPPEARING
DOCTOR.

THE DOCTOR CLIMBS A LADDER
AND GETS OUT THRU' A
CELLING TRAP.

75) 3D
A/B - full shot
CRAYFORD - ADAMS in

CRAYFORD: (TO ADAMS) Get
after him, man.

76) 4C
CU CRAYFORD

(ADAMS RACES AFTER THE
DOCTOR.

77) 1B
VLA MS TRAPDOOR
As it closes ADAMS
comes in + climbs
Ladder

ADAMS REACHES THE BOTTOM
OF THE LADDER.)

RECORDING BREAK (4)

REPOS CAMS + DOCTOR

78) 4C
DOC Lfg/
ADAMS Rbg

4C

B1

FLOATER RE-DRESSED

RECORDING BREAK (5)

REPOS DOCTOR

(ON to SCENE 11, pg.42)
CAM.1B next

TELECINE 9: ()

Ext. Defence Station . Day.

The DOCTOR emerges on the roof of a hut. He runs along it. We hear the bark of rifles. Bullets ricochet off the roof - the DOCTOR flings himself prone. We see SOLDIERS aiming from below.

SARAH appears round a corner - quickly hides when she sees the Soldiers.

ADAMS comes out on the roof. He moves to a point where he can get a clear shot at the DOCTOR.

The DOCTOR sees the danger and leaps from the building to the ground.

The DOCTOR immediately runs into Group of MECHANICS - there is no way out. They raise their arms menacingly towards him. The DOCTOR puts up his hands and goes with them.

SARAH has seen the Doctor's capture. She emerges from her hiding place and follows them into the building.)

T
END TELECINE 9.

11. INT. CORRIDOR. DAY.

79) 1B 1B FR2

MCU MECHANIC

DOCTOR into MCU

Widen as they
approach cam

(THE DOCTOR AND TWO
MECHANICS COME THRU'
A DOOR AND GO DOWN
THE CORRIDOR.

SARAH into BCU
+ out

AFTER A MOMENT, SARAH
COMES THRU' AND FOLLOWS)

RECORDING BREAK

REPOS CAMERAS/
+ ARTISTS

(ON to SCENE 11, pg. 45: EPISODE 3)

CAMERA 5E next

11A. INT. CELL DOOR

TO BE RECORDED/
with EP. 2.

(IN THE DETENTION SECTION
OF THE CORRIDOR WHICH IS
IN A DARKER AND OBVIOUSLY
OLDER PART OF THE BUILDING,
THE DOCTOR IS PUSHED INTO
A CELL. THE MECHANICS
CLOSE AND DOUBLE BOLT THE
DOOR. THEY MOVE AWAY.

WE PAN TO SARAH WATCHING.
WHEN SHE GAUGES IT TO BE
SAFE, SHE SNEAKS FORWARD
TO THE DOOR OF THE CELL
AND PEERS THROUGH THE
GRILLE)

SARAH: (WHISPERS) Doctor! ...Are
you in there? Can you hear me?

DOCTOR: (V/O) That you, Sarah?
(HIS FACE AT THE GRILLE) What
are you doing here?

(SARAH TURNS HER ATTENTION
TO THE DOOR WHICH IS
SECURED BY A DOUBLE BOLT
AND BAR SYSTEM)

SARAH: Rescuing you actually ...
for a change.

(SHE HEAVES ONE BOLT
BACK. IT IS RUSTY AND
DIFFICULT. BEHIND HER
A PANEL OPENS IN THE
WALL. A PAIR OF ALIEN
EYES ARE WATCHING HER.
IT IS STYGGRON, LEADER
OF THE KRAALS.)

SARAH: (cont) What did you do,
Doctor?

DOCTOR: Ask me later.

(THE RUSH OFF)

TELECINE 10. (dur:)

CLOSING TITLES

See page 44 for
list of Closing Slides

END TELECINE 10.

CLOSING SLIDES (Episode One)

- | | | | |
|-----|---|------|--|
| (1) | Doctor Who
TOM BAKER | (9) | Costume Designer
BARBARA LANE
Make-up
SYLVIA THORNTON |
| (2) | Sarah Jane Smith
ELISABETH SLADEN | | |
| (3) | Guy Crayford
MILTON JOHNS
Morgan
PETER WELCH | (10) | Visual Effects Designer
LEN HUTTON |
| (4) | Styggron
MARTIN FRIEND
Corporal Adams
MAX FAULKNER | (11) | Studio Lighting
DUNCAN BROWN
Studio Sound
ALAN MACHIN |
| (5) | Written by
TERRY NATION | (12) | Film Cameraman
LEN NEWSON
Film Sound
DOUG MAWSON
Film Editor
MIKE STOFFER |
| (6) | Production Unit Manager
JANET RADENKOVIC
Production Assistant
MARION McDOUGALL | (13) | Script Editor
ROBERT HOLMES |
| (7) | Title Music by
RON GRAINER AND BBC
RADIOPHONIC WORKSHOP
Title Sequence by
BERNARD LODGE | (14) | Designer
PHILIP LINDLEY |
| (8) | Incidental Music by
DUDLEY SUMPSON
Special Sound
DICK MILLS | (15) | Producer
PHILIP HINCHCLIFFE |
| | | (16) | Directed by
BARRY LETTS
BBC Copyright 1975 |

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